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Secondary School Choral Curriculum Based on the Wisconsin Comprehensive Musicianship through Performance Project

Abstract

This thesis is a two-part paper dealing with the concept of comprehensive musicianship for an elective high school choral course in a small Christian school. Part I surveys relevant literature, considers the background of comprehensive musicianship and research related to it, and defines the Wisconsin Comprehensive Musicianship Project (WCMP). Part II applies the Wisconsin Comprehensive Musicianship through Performance model by outlining a curriculum for a choral music course in a small Christian secondary school.

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Action Research Report Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Education

A Secondary School Choral Curriculum based on the
Wisconsin Comprehensive Musicianship through Performance project

by

David P. Van Brugge

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Thesis
Submitted in Partial Fulfillment
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Degree of Master of Education

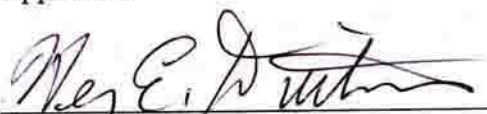
Department of Education
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September, 2004

A Secondary School Choral Curriculum based on the
Wisconsin Comprehensive Musicianship through Performance project

by

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Approved:



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Date: *April 12, 2005*

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Abstract

This thesis is a two-part paper dealing with the concept of comprehensive musicianship for an elective high school choral course in a small Christian school. Part I surveys relevant literature, considers the background of comprehensive musicianship and research related to it, and defines the Wisconsin Comprehensive Musicianship Project (WCMP). Part II applies the Wisconsin Comprehensive Musicianship through Performance model by outlining a curriculum for a choral music course in a small Christian secondary school.

Introduction

For decades, music education has been plagued with debate concerning the rationale and validity of its programs. Often, the primary concern is that the arts are extra-curricular activities that deserve little or no funding because they provide no assessable academic results.

This predicament can be correlated to the rise of specific performance groups in the schools. Educators have leaned too heavily on technique from methods books and have used the next concert as the sole purpose of performance groups. Music students therefore often have no musical independence (Regelski, 2003) and are not visibly academically enriched.

In order to give students the musical skills they require and to prove that music is an academic, yet aesthetic, discipline, one of the primary goals of music education is the development of independent musicians who participate in music throughout their lives. Because narrow-focussed music-making is not music education (Mark, 1978), teaching students the complete musical process is necessary (Stamer, 2002).

Various curricula have been developed that offer music educators both rationale and materials. These include the Orff-Schulwerk, Kodaly, Dalcroze, E. Gordon, Montessorri, and eclectic approaches (Hackett & Lindemann, 1997). Many of these programs are European in origin, and somewhat inflexible in working with individual teacher strengths and community expectations.

Today, many music educators believe that the most appropriate way to teach the development and understanding of basic music concepts and skills is to engage the students as listeners, performers, and composers (Dodson, 1980). As students' personal

and musical development progresses, they require increasingly sophisticated performance and analysis experiences (Hylton, 1995).

One of the methods of developing intensive involvement in music classes is comprehensive musicianship. Comprehensive musicianship is a concept that originated in the United States as a reaction to performance-based music education programs. It calls for education in all musical areas, including composition and analysis. Teachers who have implemented comprehensive musicianship practices find that their students learn more about music and have better attitudes toward music and performance (Mark, 1978).

It is the purpose of this study to examine how the theoretical approach of comprehensive musicianship as developed by Wisconsin music educators can be implemented into the music program of a small Christian school. This will be done by reviewing the background of comprehensive musicianship, examining the components of the Wisconsin Comprehensive Musicianship Project, and developing a curricular program based on the findings.

The curricular program will be developed with community considerations in mind. Jordan Christian School is part of a traditional Reformed community that considers music and education to be subject to God. All programs and curriculum must be reflective of the truth of the Holy Bible and the revelation in creation. Therefore, the curriculum proposed in this paper struggles with, and reflects the truths inherent in comprehensive musicianship, inasmuch as it harmonizes with the expectations of the community.

Research Questions

The three research questions that guided this study were:

1. What is the background of the Wisconsin Comprehensive Musicianship through Performance (WCMP) project?
2. What are the components of the Wisconsin Comprehensive Musicianship through Performance project?
3. What could a choral curriculum at Jordan Christian School, based on the Wisconsin Comprehensive Musicianship through Performance project, look like?

Definitions

Choral curriculum – the overall planning for the choral courses at Jordan Christian School (JCS). Jordan Christian School offers two elective secondary school courses, both which use choral participation as the performance vehicle. The basic structure of the curricular design must reflect the mission statement of the school, the priorities of the community, and the requirements of the Ontario Ministry of Education. The choral curriculum in Part II of this paper is designed to meet the requirements of a grade 11 music course coded as AMV 3M. These expectations are included as Appendix B.

Comprehensive Musicianship – an educational approach and philosophy designed to help students become comprehensive musicians. This refers to the full range of skills, knowledge, and interests possessed by listeners, performers, teachers, and producers of music who are committed to all musical styles and cultural expressions, past and present (Sindberg, 1998, p.1).

Wisconsin Comprehensive Musicianship through Performance Project (WCMP) – A project started in Wisconsin to apply the principles of comprehensive musicianship and to support teachers who implement it. The goal is to promote musical development by giving students a thorough understanding of the music they are performing. For teachers it is an approach or process for planning instruction (Sindberg, 1998), not a defined method or package of musical learning that can be purchased (Willoughby, 1982).

Jordan Christian School (JCS) – a small, independent Christian school in Jordan Station, Ontario, where I currently am the secondary curriculum coordinator and where I teach secondary arts and social studies. The school has approximately 150 students in K-12. The secondary school has an estimated 35 students for the 2004-2005 school year, with 5 full-time high school staff. Music is offered at two levels – grade 10 and grade 11. These two courses are combined in 2004-2005, with an enrollment of 12 students.

Problem Statement

What ideas espoused in the Wisconsin Comprehensive Musicianship through Performance Project should be considered in the curricular design of a small, Christian secondary school choral program?

Literature Review

Review of Research

Most of the research literature dealing with comprehensive musicianship comes from studies that examined band programs or general music classes in post-secondary institutions. The following reviews exclude this latter category, and concentrate on findings relevant to elementary and secondary schools.

Whitener (1981) investigated the effects of a comprehensive musicianship approach on instruction of beginning band students at the junior high level. In his study, Whitener compared the musical performance ability and interpretative behaviors of an experimental group to that of a control group who were undergoing a performance-oriented course of music. He hoped to answer questions that included whether a comprehensive musicianship approach would make a difference in musical achievement, as measured by Colwell's *Music Achievement Test*, and whether there would be a difference in overall performance ability. Specifically, he was looking for discrimination in meter, major and minor tonalities, melody and rhythm; aural recognition of instruments; and overall performance ability.

Whitener's subjects were 102 beginning band students in six different junior high schools (grades 7 and 8) from the city of Anchorage, Alaska. These students had never previously played the instrument they were playing that year. The students were in six groups, with their regular conductors, and were randomly assigned to the experimental and control groups.

The basic design was a pre-test – post-test design. Threats to internal and external validity were regulated in part by maintaining the regular classroom teachers and by

keeping the students, as much as possible, unaware of the experiment. Whitener did not participate directly with any of the six groups.

After determining that there was no band methods book from a comprehensive musicianship foundation, Whitener designed his own program to use on the experimental groups. The control groups used the Belwin band methods book that was already in use in the school and which they agreed to follow as closely as possible.

Whitener (1981) used Colwell's *Music Achievement Test (MAT)* to administer a pre-test which indicated that both groups were equal in ability in the areas tested. Performance ability was not tested at the beginning of the study since all students were beginning instrumentalists. At the end of six months, post-tests were administered. Again, Colwell's *Music Achievement Test* was used to measure differences in meter, major and minor tonalities, melodic and rhythmic discrimination, and aural recognition. The overall performance ability was measured by a test of performance skills designed by the researcher, which had been previously evaluated and tested for validity and reliability by independent adjudicators.

The post-test revealed that the experimental group surpassed the control group in interval discrimination, meter discrimination, major and minor mode discrimination, and auditory discrimination in *Music Achievement Test* scores. There was no difference in melody recognition or feeling for tonal center. The test of performance skills post-test revealed that there was no significant difference between the two groups.

Whitener's study affirms the positive effects of teaching through a comprehensive musicianship approach to band students. Students who followed the experimental program gained a higher level of skill and understanding, and their performance was of

the same quality as their counterparts. Although Whitener (1981) studied beginning band students, the implications of using a comprehensive musicianship program could also be applied to beginning choral students.

Another aspect of the Wisconsin Comprehensive Musicianship through Performance project involves a curriculum model that differs from the traditional rehearsal model. Research of curriculum models using comprehensive musicianship was again only found based on a band program.

R.J. Garafalo & G. Whaley (1979) conducted a study to examine the feasibility of teaching comprehensive musicianship using the Unit Study Composition curriculum model. This model is a systematic introduction to basic music concepts related to the structural elements of music and historical styles.

The study used two secondary school bands of similar ability and membership in a parallel-group design. The groups were matched in many areas, including school enrollment, student age and grade, family occupation, and the competence, education, and experience of their conductors. Both groups were pre-assessed for knowledge, skills, and ensemble proficiency.

The control group was taught a specific selection using traditional rehearsal procedures with emphasis on short-term performance goals. The experimental group was taught the same selection through the Unit Study Composition approach.

Garofalo and Whaley (1979) hypothesized that students in the experimental group would develop a higher level of conceptual knowledge than the control group, and that they would be able to identify aurally, with greater accuracy, melodic, harmonic, and rhythmic elements in the composition. It was also hypothesized that the intonation,

technique, balance, interpretation, and musical effects of the experimental group would be superior to that of the control group in the ensembles' final performance of the composition studied.

Both groups were tested after five weeks and a performance tape was made. Results were compared with the pre-assessment evaluation to derive statistics. A panel of three qualified and unbiased adjudicators evaluated the final performance tapes. Students were also given a multiple-choice test of 50 terms related to the structural elements of music which were extrapolated from the rehearsal composition. They received a listening test to evaluate their aural discrimination skills, through melodic, chordal, rhythmic, and interval dictation.

The data were collected and subjected to computations of means, standard deviations, and paired observation *t*-tests. Correlation co-efficients were also obtained for variables on the post-tests. Six weeks after the initial post-test, a post post-test was given to the experimental group to measure the retention rates.

All three hypotheses were supported by the findings. Students of the experimental unit study approach did develop a higher degree of conceptual knowledge, were more accurate in their aural recognition, and had a superior performance. Garofalo and Whaley's (1979) study seems to support the unit study composition approach as an effective method for teaching concepts and skills. Using a composition as the basis for unit study is also an important aspect of the Wisconsin Comprehensive Musicianship through Performance model.

Going beyond a unit study for band music, Stanley Linton (1967) constructed a structured program for secondary school students that focussed on building musicianship

and could be integrated with the study, rehearsal, and performance of choral music. The program involved a series of lessons based on a sequence of achievements. Lessons included concepts, related literature and information, vocabulary, transfer, and evaluation of achievement, and were to take about 25 % of rehearsal time.

Using these lessons, the performance program became a 2-year avenue to growth in musicianship. The lessons followed a sequence of categories starting with pitch, rhythm, harmonic texture, contrapuntal texture, and form. In the second year, the Renaissance, Baroque, Classic, Romantic, and Modern periods were taught.

To determine if the program made any difference, Linton (1967) used a pre-test - post-test method using a specially prepared test of achievement to measure improvement in the musicianship of his subjects, which were 300 students from grades 10 to 12 who were enrolled in a choral music class. He also had a control group of 300 grade 10 to 12 students. All students were taught by their usual teachers.

The project was to run as a 2-year pilot project, after which it was to be evaluated and discussed. However, no further research was available from Linton beyond the 1967 project description.

Notwithstanding, Linton's (1967) report is important because it outlined a scientific study concerning the use of comprehensive musicianship as a goal of choral programs (Wolverton, 1992). The Linton study also used many features of the Wisconsin Comprehensive Musicianship through Performance Project, including concept-based lessons, using literature as a text, providing additional contextual information and assessment in a performance context.

The only study discovered that explicitly researched the Wisconsin Comprehensive Musicianship through Performance (WCMP) project was a doctoral dissertation. In it, Johnson (1992) conducted a study to examine the attributes of WCMP teachers and whether non-WCMP teachers were different, especially in the areas of teacher competency, goals and strategies, and the design and use of assessment.

The research occurred in two steps. Johnson began by conducting historical research to document the development and implementation of WCMP. From this a list of teacher attributes was gained which later served to focus his observations. The list of attributes was shared with, and approved by, members of the WCMP committee, but not with the study subjects.

For the second step, Johnson completed a qualitative study to compare and interpret the actions of WCMP and non-WCMP teachers. He chose a qualitative method to maximize his interactions with the subjects. It also allowed him access to their ideas, objectives, and strategies and permitted him to view unplanned and spontaneous events.

Johnson used four teachers as his subjects. The WCMP teachers were participants in the original WCMP project. The other two were considered outstanding choral directors by their peers. All subjects had similar academic backgrounds and came from comparable communities.

In his study, Johnson looked for attributes that included study of the music, attention to musical elements, evaluation of the musical and cultural traditions behind the composition, development of long-range and short-range goals, involvement of students in 'musicianly' roles, constructing warm-up exercises relevant to the repertoire, and assessment of what the students have learned during the rehearsal. He also questioned

whether the teachers obtained reactions on how the students feel about their participation in the learning process (p. 84-87).

The data was collected over 20 consecutive days. Johnson created written records of observations and reflections, recorded all classes and interviews, and conducted informal discussions and formal interviews with teachers and students. School documents, lesson plans, and materials were also analyzed.

To achieve the most complete overview possible, Johnson was both an observer and a participant in the collection of data. During the daily rehearsal the role of observer was maintained. At other times during the day, he assisted the teacher in non-teaching duties. Although this seemed to improve relations with the teachers, it also seemed to bring the research to a more relaxed level.

The data collected from observations, interviews and documents was analyzed and compared to the attribute list. Results and conclusions were compared, checking for accuracy and clarity. Both reliability and validity were adequately addressed and accounted for in the study.

Johnson found that differences between WCMP and non-WCMP teachers were minimal. Though all subjects employed a majority of the WCMP teachers' attributes, Johnson (1992) found that the difference was in the proportion of importance of individual attributes.

The purpose of the Wisconsin Comprehensive Musicianship through Performance project was to develop a program that helped teachers integrate good teaching practices into the performance setting. Good teachers do already exhibit the attributes of a WCMP teacher, as seen in Johnson's (1992) study. However, the rehearsal structure of non-

WCMP teachers was still more performance drill than concept-based. It is therefore necessary that the concept-based rehearsal structure be reinforced in a WCMP-based program.

Although Johnson researched the background of WCMP, his goal was to collect specific teacher attributes. Curricular parameters and foundations were not discussed in his research.

Background of the Wisconsin Comprehensive Musicianship through Performance Program

In order to understand the Wisconsin Comprehensive Musicianship through Performance (WCMP) program properly, it is essential to review previous movements that influenced the Wisconsin model. These include the Manhattanville Project, the Young Composers Project, the Contemporary Musicianship Project, and the Hawaii Comprehensive Musicianship Program (Wisconsin Music Educators Association, n.d.).

These initiatives are described in some detail below. A chart summarizing the following information can be found in Appendix A.

Manhattanville Music Composition Project.

In the late 1950s, secondary music programs began specializing in choral, orchestral, band, or general music. Over time, choral, orchestral and band performance groups were more popular than general music, which gradually declined in importance.

To combat the prevalence of performance specialties, undertakings such as the Manhattanville Music Composition Project developed in the 1960s. Funded by the United States Office of Education, the project began in 1965 with an exploratory study of 92 experimental music programs.

After the exploratory study, the project went through a three-phase program to develop a curriculum. Beginning in 1966, the first phase dealt with perspectives of student learning potentials and problems of curriculum reform and classroom procedures. It was discovered that students' perception of the music was very different than that of the teachers. Phase two occurred in 1967 with the refinement and synthesis of the information gained, and the organization of the material into a feasible, spiral curriculum. The third phase was a refinement and testing of the curriculum, with materials for the teacher including in-services, and assessment tools (Mark, 1978).

To the authors of the Manhattanville Music Composition Project, proper curriculum was defined as including music, the student, the process for learning, and the educational environment. It was to be "a series of exercises and experiences devised to assist the student to gain skills and knowledge and become involved in the art of music" (quoted in Runfola & Rutkowski, 1992, p. 702).

The Manhattanville Music Composition Project established improvisation as a key process in music instruction. Improvisation was seen as a means towards knowing, and for spawning personal thought and imagery through sounds. However, as a concept, it was not considered a substitute for other areas such as technique and basic literacy skills (Thomas, 1991).

Although comprehensive musicianship derived some of its inspiration from the Manhattanville Music Composition Project, there was a difference in that the Manhattanville project introduced musical concepts more independently, whereas comprehensive musicianship introduced them simultaneously as part of a whole composition (Runfola & Rutkowski, 1992).

Young Composers Project.

In 1957 the Ford Foundation and composer Norman Dello Joio laid out a program of putting young composers into schools. The "Young Composers Project" started two years later (Werner, 1990). The program put recent graduates of composition programs into select school districts where musicians composed music for school ensembles.

In 1962, as a realization of the differences between composers and teachers, the Music Educators National Conference proposed continuing the composer project and also adding seminars and workshops on contemporary music to educate in-service teachers concerning the features and concepts of contemporary music (Abeles, Hoffer & Klotman, 1984). This evolved into the "Contemporary Music Project," which started in 1963.

Contemporary Music Project.

The Contemporary Music Project purposed to increase the emphasis on the creative aspect of music, create a solid foundation for the acceptance of the contemporary music idiom, cultivate taste and discrimination on the part of music educators and students, and to discover, when possible, creative talent among the students in the schools (Contemporary Music Project, 1971). The goal was to develop thought and hearing processes that would enable a student to arrive at musical answers independently. The project also contributed to the broadening of acceptable repertoire, so that music from the Medieval and Renaissance eras, as well as music from the twentieth century and other traditions and cultures would be selected (Willoughby, 1982).

During the years 1963-1973, the Contemporary Music Project exerted great influence throughout America with its emphasis on comprehensive training at all levels (Wolverton, 1992). It was seen (Adler, 1968) as an important step toward a new and more

flexible curriculum that would lead to realistic goals. Thus emerged the need for a more comprehensive musical education (Willoughby, 1990).

The concept of comprehensive musicianship.

The term “comprehensive musicianship” was introduced during a seminar sponsored by the Contemporary Music Project in April 1965. It developed as a concept between 1965 and 1969 and was refined and promoted until 1973 (Willoughby, 1982).

There are three basic tenets to comprehensive musicianship, applicable at all levels of education. These are:

1. Students should learn about music through the development of skills in creating, performing, and listening critically to music within a particular musical context.
2. Students should experience a wide range of rich and varied repertoire that includes contemporary music. All this ought to be brought into a common frame of reference (Boyle & Radocy, 1973) by the common-elements approach to terms and principles found in all music.
3. Students should develop an understanding of the basic structure and elements of music. These concepts ought to be applied through active involvement in music-making and discovery, rather than through routine memorization and a passive learning environment (Hylton, 1995, Willoughby, 1990).

The underlying principle of comprehensive musicianship was that the study of music should be approached in an integrated manner (Hylton, 1995). The term was originally used to “signify the full range of skills, knowledge, and interests possessed by

listeners, performers, teachers, and producers of music who are committed to all musical styles and cultural expressions, past and present" (Sindberg, 1998, p.1).

The concept sought revitalization at all levels of education, and advanced creative approaches to teaching and learning, including developing greater understanding of the processes of music (Willoughby, 1982). It required teachers to be musicians who could create, perform, describe, and teach a wide variety of music, or at least bring these diverse skills to any musical task (Mailman, 1990).

Comprehensive musicianship was promoted as "an attitude, an approach, not as a method or an easily identifiable package of musical learning that could be purchased and used totally or not at all" (Willoughby, 1982, p. 56). The breadth of the approach did not refer to being the total and most complete educational experience possible, as some have suggested (Silliman, 1980), but rather an attitude to including repertoire beyond the scope of Classical to pop, and beyond performance-based teaching to include composition, performance, and analysis.

Broad repertoire and a balance of performance, analysis, listening and composition have been part of many teachers' pedagogy and schools' curriculum for years. The Contemporary Music Project only placed these aspects under the umbrella of "comprehensive musicianship" for national focus and attention (Willoughby, 1982).

In its original form and intent, comprehensive musicianship did not come to fruition, largely due to the scarcity of teachers with the ability and courage to incorporate the concept into their classroom (Leonhardt, 1999). The lack of visible, initial success was not due to teachers not believing in the cause. In one study of college level teachers, more than 75 % of them believed that traditional approaches of fragmented courses left

too many gaps or caused needless repetition, and after participating in a workshop on comprehensive musicianship, that number went up to 85 % (Boyle, 1971).

Boyle (1971) also reports on a workshop on Comprehensive Musicianship where, at the conclusion of the session, 60 % of participants indicated that they believed music theory, history, analysis, and performance techniques were best learned in a unified program of study. Another 35 % indicated they believed that theory, history, and analysis should be taught together, but that performance techniques should be taught separately.

Although many principles of comprehensive musicianship, such as expanded repertoire, creative activities and performance are currently evident in many classroom texts at all educational levels, programs that implement comprehensive musicianship in its complete breadth are not prevalent (Willoughby, 1990).

Seminar at Northwestern University.

Seminars were set up by the Music Educators National Conference to promote comprehensive musicianship. One of the most prominent seminars was held in 1965 at Northwestern University, where participants released a statement that detailed their position on the necessary explicit connections between components of musical study, the value of all areas of repertoire, and the relevance of comprehensive musicianship to all levels of education. They also stated that the fundamental educational objective was "to help the student develop self-direction, exercise imagination, and sharpen critical judgement in a broad perspective of music" (Washburn, 1990, p. 65).

The educators gathered at Northwestern were also concerned with the pedagogy of comprehensive musicianship. The pattern of musical learning was, and is, the same at all stages of instruction, and therefore the educational process moves from the obvious

and concrete towards the more subtle and abstract. Planning such educational experiences can be a complex matter. In planning instruction, it is important to remember that concept formation moves from whole to part, depends on the ability of the student to perceive the concept, moves from concrete to abstract, depends on the complexity of the example, and is a gradual process.

Comprehensive musicianship demanded eventual student experience in each of three categories of musical experience; being introduced to a concept, being taught a skill, and being exposed directly to a work of art. Consequently, repertoire selection must be seen as integral to the success of pedagogy that is striving for comprehensive musicianship (Apfelstadt, 1989).

The seminar concluded with recommendations that focussed on issues of quality musical training for all students. These recommendations also repeated the conviction that curriculum should emphasize the inherent connections that exist between historical and theoretical studies, and the relationship of these studies to performance.

The Hawaii Music Project.

One of the first education departments to implement the concept of "comprehensive musicianship" into their music curriculum was the state of Hawaii. Educators there developed a program called the Hawaii Music Project, which drew its inspiration from the Yale and Tanglewood symposiums.

The Yale Seminar of 1963 recommended that music education should be for musicality and that the music repertory be widened to include the best of Western and non-Western music of all periods. Activities were to include guided listening to worthwhile music literature, performance activities with authentic repertoire, separate courses for advanced students, and the use of local and national resources (Mark, 1978).

The Tanglewood symposium took place in 1967. As part of its declaration, the music educators at Tanglewood agreed that music ought to maintain its inherent integrity, adequate instructional time ought to be provided, the arts should be a general and important part of a high school program, technology should be used in the classroom, and individual potentials should be emphasized. They also restated the importance of having music of all periods, styles, forms, and cultures in the curriculum (Mark, 1978).

Using these recommendations as guiding principles, educators in Hawaii set up a proposal where they organized an entire K-12 curriculum under the comprehensive musicianship theme by creating a chronology of skills for each grade level. The program was structured around the seven basic concepts of tone, rhythm, harmony, texture, form, tonality, and melody (Burton, 1990). Both textbooks and teachers' guides were produced for use by the teachers. A similar, international project occurred between the United States and Iceland during the years 1973-1977 (Wing, 1992).

History of the Wisconsin Comprehensive Musicianship through Performance model.

The movement towards the Wisconsin Comprehensive Musicianship through Performance model began as a reaction to the narrow, performance skills-based programs that produced fine performing groups. These ensembles often left students without a depth of musical understanding that encourages a life-time attachment and understanding of music of subtlety and artistry (Pontius, 2002).

According to philosophical statements within the music education profession, general music should be the core of the school program. However, due to the trend of school music programs being performance-based, the purpose of the Wisconsin

Comprehensive Musicianship through Performance project was to teach students to “perform with understanding.” General music classrooms were not the norm, and many state standards called for performance (Wisconsin Music Educators Association, n.d.). “It seems essential (due to the history of music education in the United States in the 20th century) that performance must be at the center of the curriculum” (Grashell, 1993, p. 38).

The project originated with discussion sessions held at Lawrence College in Appleton, Wisconsin during June 1977 (Sindberg, 1998). Project members adopted ideas about comprehensive musicianship developed from the Contemporary Music Project, and began seeking ways of applying them to performing groups in schools (Sindberg, 1998).

The work began with a pilot group of ensemble teachers selected from diverse school districts in Wisconsin. These educators then developed, tested, and refined a process for planning rehearsal instruction.

Since the initial pilot project, the primary goal of the project was to reach out and disseminate the model. Workshops for bands, choir, and orchestra (Pontius, 2002), as well as in-services, conferences, articles, dissertations, and publications continue to spread the idea. The project committee and members have also made a point of trying to influence university and college pre-service teacher programs (Wisconsin Music Educators Association, n.d.).

The strategy chosen to generate much of the change was model development, documentation, and dissemination, using examples of actual teachers involved in local school band and choir programs. Later orchestral teachers were included. The teachers participated by teaching WCMP model-based lesson plans, keeping a log of teacher and

student activity and responses, and attending workshops (Wisconsin Music Educators Association, n.d.).

Early expectations for the Wisconsin project were exceeded. Students learned more than the teachers had expected or realized, the variety and scope of experience and strategies increased considerably, and student feedback was generally positive (Wisconsin Music Educators Association, n.d.).

The Wisconsin Comprehensive Musicianship through Performance model was, and is, a potential answer to the critics of school music who complained about a lack of measurable goals and assessment criteria in performance classes (Grashel, 1993). The project allowed teachers to work with the state and national standards that challenged both educators and students to strive for a broader and more in-depth understanding (Wisconsin Music Educators Association, n.d.). It also recognized the need for flexibility, creativity, and therefore allowed teachers to set priorities based on the needs, environment, and resources of the situation (Wisconsin Music Educators Association, n.d.).

Components of the Wisconsin Comprehensive Musicianship

Through Performance Project

The Process

The Wisconsin Comprehensive Musicianship through Performance project is a “planning process that music educators can apply to any level or type of performing group... that emphasizes the interdependence of musical knowledge and music performance” (Wilcox, 1995, ¶ 8). As an approach, it focuses on three prongs – performance, analysis, and composition. This process is very practical since the repertoire

the ensemble is preparing for performance becomes the instructional vehicle (Pontius, 2002) and the text for study. Such an approach promotes the integration of all aspects of music study (Silliman, 1980).

The process serves the student's total intellectual and musical development, aids in the formation of future musical audiences, and of more immediate concern, helps the student intellectually comprehend his role in the performance at hand... This goal is worthy of adoption by the entire music education profession, for its benefits are of immeasurable value to the art of music, to teachers, and, above all, to students (Miller, 1976, p. 6-7).

The process takes into account the need for flexibility for individual teachers, students, and communities, by keeping the curriculum open, having thoughtful selection of literature, and variety in instructional strategies, and allowing the teacher to work with local or state standards (Wisconsin Music Educators Association, n.d.).

The Wisconsin model remains relevant everywhere because it is a flexible framework for planning focussed, comprehensive instruction for any piece of music (Sindberg, 1998). It also allows for local standards to be implemented with relative ease.

Using the WCMP model requires specific attitudes and actions from both teacher and student. The rehearsal is a learning laboratory (Wilcox, 1995) where the teacher acts as facilitator, posing tasks and lines of inquiry for the students to follow. The teacher must embrace the belief that concerts will be much better when students perform with understanding. Rehearsal time spent studying and teaching and expanding personal

relationships to music must be efficient and balanced with improving performance technique (O'Toole, 2003).

In a study cited in Wolverton (1992), one researcher concluded that the performance class is a medium through which a student may achieve deeper perceptual awareness of the expressive content of choral music. There is contradictory research in regard to whether music discrimination can be improved through a rehearsal method that stresses analysis of the music (Wolverton, 1992).

Comprehensive musicianship compels teachers to “go beyond purely technical training and provide students with instruction in historical, theoretical, stylistic, and analytical aspects of the music being rehearsed and performed” (Grashell, 1993, p.1). Using performance literature, “extra-performance” activities must be designed by the teacher, and for that purpose, the WCMP developed a model. Following the model also helps teachers to be more organized and better prepared (Wilcox, 1995).

The Planning Model

The model for planning instruction consists of five parts: outcomes, strategies, selection, analysis, and assessment (Figure 1). All components are equal – they are not hierarchical, nor in an unvarying sequence; it is the combination of all five components that characterizes it as the Wisconsin Comprehensive Musicianship through Performance model (Sindberg, 1998).

Figure 1 (adapted from O'Toole, 2003).

WCMP Planning Model

*Outcomes.*

Outcomes are defined as what teachers want their students to learn within a course. Also referred to as objectives, they become the goals for learning (Sindberg, 1998). The Wisconsin Comprehensive Musicianship through Performance model makes musical understanding the goal of learning, and musical performance becomes its natural outgrowth (Wilcox, 1995).

Since it is the teacher who prioritizes what the students should know, be able to do, understand, appreciate, and value (O'Toole, 2003), it is important for teachers to consider what outcomes are possible. Outcomes can fall into one of three behavioral domains: cognitive, affective, and psychomotor (Collins, 1999; O'Toole, 2003).

The cognitive domain is applicable to aspects of music such as appreciation, history, relation to the other arts, and theory. As illustrated by Bloom's taxonomy (as cited in Collins, 1999), there are degrees of cognitive knowledge which move from a simple level to more complex levels. These levels are knowledge, comprehension,

application, analysis, synthesis, and evaluation. Knowledge includes those behaviors and test situations that emphasize remembering ideas, material, or phenomena.

Comprehension represents the ability to interpret information by using one's own words.

Application occurs when the information is applied as well as recalled and understood.

Analysis refers to the ability to break down something into parts and to determine relationships and organization between these parts. Synthesis means understanding how to combine parts to form a whole. Evaluation is the ability to make value judgements based on internal or external criteria (Collins, 1999). The cognitive domain is not the real essence of music making, since many people who may understand musical concepts, cannot perform.

The affective domain includes those outcomes that emphasize "an emotion, an appreciation of tone or quality, or a value judgement. It also includes interest, attitudes, beliefs, motives, and values" (Collins, 1999, p. 79). O'Toole (2003, p. 27) refers to the affective domain as the "internal and subjective aspects of students' musical experiences – their affective responses, attitudes, values, desires, commitments, and tastes."

As cited in Collins (1999), in 1964 Krathwohl, Bloom, and Masia described a taxonomy for the affective domain that includes levels of receiving, responding, valuing, organization, and characterization. Receiving deals with the students' awareness of stimuli and their ability to focus on them. Responding goes beyond receiving to making a low-level of commitment to being involved. Valuing involves behavior in which students find value in their environment willingly, without being told to do so. Organization occurs when students establish dominant values by internalizing and structuring them.

Characterization, the highest level of the affective domain, is when students have developed a system of values that guide them in what they do (Collins, 1999).

The psychomotor domain focuses on outcomes that involve muscular, motor, and verbal skills, physical manipulation, and neuromuscular coordination. Singing involves less psychomotor skill than playing an instrument, however, it includes facets of verbal and total muscle control which playing an instrument often does not include. A taxonomy for psychomotor skills has been developed by R.H. Dave (as cited in Collins, 1999) which has the levels of imitation, manipulation, precision, articulation, and naturalization. Imitation relates to the desire to duplicate an observed action, which often is unrefined in the beginning, and lacking coordination. Manipulation is when the student is capable of performing an action according to instructions, and not because of observation. Precision includes reaching a level of accuracy and refinement that demonstrates proficiency in performance. Articulation refers to the ability to connect or coordinate a series of actions. Naturalization is the highest level of proficiency where the actions become routine and spontaneous (Collins, 1999).

According to the Wisconsin Comprehensive Musicianship through Performance project, outcomes can originate from various sources. These may be based on personal, departmental, or school goals; the state or provincial curriculum; or the National Standards for Music Education.

Writing outcomes can stem from several opportunistic places in the model. Outcomes can be based on formative assessments that the teacher has done after recognizing a specific need. They can begin with the analysis of a musical selection when

certain objectives become obvious. The challenge is to make the outcomes strong and foundational for the remainder of the instruction (O'Toole, 2003).

Outcomes ought to focus on what the teacher wants the student to learn, not how it will be done (O'Toole, 2003). They ought to be written as behavioral objectives which are a description of what students will be able to do when they have completed a unit or course (Collins, 1999; Wiggins & McTighe, 1998).

They can also be categorized into general or specific outcomes. The development of understanding in music depends on the level of understanding of the concepts and principles of the discipline.

In preparing outcomes, teachers need to achieve balance between knowledge, comprehension, application, analysis, synthesis, and evaluation (O'Toole, 2003). Comprehensive musicianship also demands deeper skills, or an understanding of how performance functionality works in terms of its theory and historical contexts. Such skills are often closely related to knowledge.

The biggest challenge for teachers is to write affective outcomes that illustrate a meaningful connection between the student and the music. These can be on spiritual, physical, and emotional levels, and O'Toole (2003) lists four ways to categorize affective outcomes: (a) composer's craft, (b) meaningful performance, (c) building community, and (d) personal knowledge.

Although not working within a comprehensive musicianship model, Eisner differentiates between two types of outcomes: those that are expressive and those that are behavioral. Music appreciation objectives are expressive, whereas "objectives which systematically lead to music understanding are behavioral... Outcomes of expressive

objectives are not measurable and they usually deal with higher levels of learning” (quoted in Runfola & Rutkowski, 1992, p. 698).

Strategies.

Strategies are the means by which teachers achieve the outcomes. Most often based on the desired outcomes, strategies are the teacher’s opportunity to be creative, motivational, and enjoyable. Teaching straight from the text or the score may bring a good performance, but the lack of planning does little to teach the students how to perform with understanding.

A large majority of teachers who participated in a workshop on comprehensive musicianship believed that, at least in theory, the teaching of musicianship should be closely aligned with the development of performance skills (Boyle, 1971). The focus of music history and literature should not be on dates, periods, and bibliographies, but on performance practice, style, and the role of music in various conditions (Mitchell, 1969).

When implementing the Wisconsin Comprehensive Musicianship through Performance model, there are four considerations related to the “extra-performance” activities that teachers must keep in mind. They include that the activities must (a) occupy only a small amount of the rehearsal time; (b) correlate as closely as possible with the literature being rehearsed; (c) be appropriate for the age, musical, and skill levels of the students; and (d) be able to be assessed (Grashell, 1993).

Creative teaching strategies provided by teachers in O’Toole (2003), include outcome-specific warm-ups, referring to selections by characteristics beyond the title, introducing new selections in an interesting manner, stories, anecdotes, and interdisciplinary connections. Garofalo (1981) suggests that in-class activities begin with

the rehearsal of a specific passage of the work studied, and the lesson should come from that segment of the music.

Strategies involve students in a variety of ways and address various learning styles (Sindberg, 1998). A singular strategy is insufficient because students have varying needs. Different learning styles, including visual, auditory, and kinesthetic must be kept in the forefront. The Wisconsin Comprehensive Musicianship through Performance project promotes student-centered strategies, and encourages student participation in leading ensemble warm-ups, developing daily goals, leading sectionals, performing and critiquing in order to participate in a variety of musical behaviors and to help them perform with understanding (O'Toole, 2003). Important to planning strategies is ensuring that assignments allow for a wide range of responses (Pogonowski, 1989).

As an example of varied strategies, warm-ups can be taken from the repertoire (Apfelstadt, 1989) so students have the skills necessary for a good performance. Extracted scales, chords, intervals, rhythms, dynamics, articulations are a good basis for warm-ups, and provide an excellent opportunity for including improvisation and composition projects (Snow & Apfelstadt, 2002). Rehearsal warm-ups also provide a valuable place to teach aural skills, musical structure, musical reading strategies, and vocal tone (Apfelstadt, 1989; Garofalo, 1981).

Another effective strategy the comprehensive musicianship class is the inclusion of improvisation as an assessment of how comprehensive a musician the student is. Improvisation requires a student to

listen carefully to what the others are doing and analyze it
instantly in terms of its energy, rhythm, direction, and

dynamics.... The student has to establish a direct connection between perception, thought, and responses. He has to make instant musical judgements and then live with the results (Bradshaw, 1980, p. 114-115).

Techniques of improvising, using music of other cultures, and discovering common elements among seemingly diverse repertoire all work well in rehearsal (Mailman, 1990).

One useful strategy in the broadening of the student's musical horizon is the independent study project, where the student embarks on a prolonged project that requires investigation, deliberation, and the incorporation of information from all aspects of the study of music (Mitchell, 1969).

Since the Wisconsin Comprehensive Musicianship through Performance project is a reaction to performance-only music classes, it demands specific objectives and strategies. Teaching in accordance with specific objectives and varying strategies requires an additional layer of teacher preparation and planning (Hylton, 1997). The project tries to balance both objectives and strategies by explicitly addressing both, whereas research on available general music texts indicates that teaching techniques and activities are emphasized more than specific objectives (Runfola & Rutkowski, 1992).

Selection.

Selection refers to the repertoire and the process of how it is chosen. It is imperative that teachers establish and follow criteria in this process to ensure a balance of repertoire, and valuable selections (Sindberg, 1998).

Teachers must choose with great care and seek the best music possible. O'Toole (2003) lists the following as characteristics of well-written music:

1. Uniqueness – something special that holds our attention.
2. Form – balance between the two ideas of repetition and contrast.
3. Design – conscious design and pacing.
4. Unpredictability – enough surprises and twists to sustain interest.
5. Depth – bears repeated hearing because it challenges the ear to probe and understand its layer of meaning.
6. Consistency – all pieces are consistent in quality.
7. Orchestration /voicing – ability to use color and texture effectively.
8. Text – choice is worthy of composition; the composer is consistent with the original text.
9. Transcendence –provides the opportunity for all to grow in some way.

Music educators need to discriminate among choral repertoire as to the quality of the selection (Forbes, 2001). Leonard Bernstein is quoted as saying “any great work of art is great because it creates a special world of its own” (quoted in O’Toole, 2003, p. 101). Good music stretches the human intellect, emotions, and experience. It is particularly Christians who ought to display artistic wisdom by maintaining excellence, high purpose, and artfulness in the music chosen (Best, 1993).

As well as its musical and aesthetic qualities, repertoire should be selected for its potential as a teaching tool (Grashel, 1993). “The literature selected should help individuals develop increasingly sophisticated concepts of the music they perform and enjoy aesthetic education experiences of increasing depth” (Hylton, 1995, p. 275).

Teachers need to establish reasons for selecting one composition over another. According to Snow and Apfelstadt (2002) selection should include contextual

consideration and awareness of the local community and culture. Teachers must decide what is the best music for their program, realizing that music that is “good” is music which “in any form or style fulfills its purpose well and realizes to a high degree the potential of an original idea” (Contemporary Music Project, 1971, p. 9).

Good music also leads to a rich analysis, and substantial and diverse outcomes. (O’Toole, 2003). The music educator must choose choral literature that allows for developing objectives that are affective, cognitive, and psychomotor (Wolverton, 1992).

To ensure a comprehensive music education repertoire, choices should reflect a diversity of styles, historical periods, genres, languages, origins, as well as levels of difficulty (O’Toole, 2003). Teachers using the Wisconsin model have often ensured this by creating and using checklists.

Although not dealing specifically with directors using the Wisconsin model, Forbes (2001) presents information on repertoire selection practices of high school choral directors. He found that there were differences between the selection practices of “outstanding” directors and those who were not classified as “outstanding” with respect to the balance of the repertoire, and the importance and use of selection criteria. This would seem to support the position of comprehensive musicianship, which stresses a wide variety of repertoire that is both balanced and chosen carefully. The question would remain – are the directors outstanding because of their repertoire choices, or are their choices well made because they are outstanding directors? Due to the process they describe in how they choose music, it would seem that they make good selections because they are reflective practitioners.

Analysis.

Analysis refers to the teacher's examination of the repertoire for outcomes, strategies, warm-ups, music history links, theory links, etc. Analysis can serve several functions, including aiding the performers, conductors and composers, acquainting musicians with the structure of pieces, and helping musicians increase their understanding and perception of the music (Boyle, 1971). Many teachers feel this is best done by analyzing actual repertoire and not fabricated exercises (Boyle, 1971).

Every selection of repertoire is potentially a rich curriculum. Analyzing the music provides the educator with a wealth of ideas for creatively teaching the music. Investing time in the score is therefore a critical component of the model (O'Toole, 2003). A good analysis should reveal outcomes, and options for pedagogical strategies (Sindberg, 1998).

Methods of approaching score analysis may vary from teacher to teacher. Although many theory teachers may start with a Roman numeral analysis, the Wisconsin model urges teachers to begin with a broad description, and then gradually move to the specifics, so "the analysis is rooted in a strong intellectual, cultural, and historical context" (O'Toole, 2003, p. 4).

In order to gain the broad perspective, teachers ought to begin the analysis by labeling the type or genre of the composition, researching the background and history of the music, especially the specific stylistic period of the composition. Once that has been determined and understood, teachers ought to turn to the score and look for the musical elements that make it characteristic of the time period. A study of the relation of the composition to the composer is also beneficial. For stylistically accurate or informed performances it would also be necessary to know who performed the original premiere, in

what setting it was performed, and any traditions associated with the piece (O'Toole, 2003).

Particular considerations for choral classes include researching the text and its meaning - whether sacred or non-sacred. Foreign language and translations, additional authors, and historical accuracy are all important issues (O'Toole, 2003).

For folk and world music, the teacher must consider the musical traditions of the country of origin. Specific characteristics including instrumentation, original performers, reasons for original performances, and any special associated traditions and rituals are also important elements (O'Toole, 2003).

The reading of a score by an instructor is an investigation into the nature of the work. In order to understand how the piece coheres, the conductor must know the work; including what it is supposed to mean, why people find it moving, and even how the composer may have changed something to achieve a very different result. The single most important musical element is the one that makes the composition work or holds it together.

Music must also be analyzed for its common elements (O'Toole, 2003), which include:

1. Form – the structure and shape of a composition, with basic elements of repetition and contrast. Devices include variations, improvisation, binary and ternary form, themes and motives, ostinatos, trios, etc.
2. Rhythm – the musical element that organizes movement in time, and refers to the duration of individual notes. The teacher must look for metrical patterns, syncopation, and any polyrhythms that may occur.

3. Melody – the succession of single pitches. The teacher should pay attention to the pitch and range, the shape of the melody, both conjunct and disjunct movement, melodic motifs, and counter-melodies.
4. Harmony – describes the movement and relationship of intervals and chords. The added depth of harmonies is based on tonalities, and therefore the teacher must examine the score for the tonic, major and minor scales, dissonance and consonance.
5. Timbre – also known as tone color. In composition it refers to the overall sound being bright or dark. In choral music the timbre is often a reflection of the text.
6. Texture – the vertical aspect of music that results in the fabric of music. Textures can vary, and include homophonic, monophonic, polyphonic, and various contrapuntal devices.
7. Expression – based largely on elements of tempo and dynamics, and includes phrasing and articulation.

Other interesting items to investigate during analysis are elements of tension and release, of contrast, and of the unity of the composition. Issues of phrasing, articulation, balance, dynamic contrasts, continuities, and other “interpretative” details must be the concern of a conductor (Contemporary Music Project, 1971)

After introductory analysis has been done, one needs to question why the composer chose that particular gesture or form. Educators must “invest time in the ‘why’ question, because it will result in the most productive and profound interpretative insights” (O’Toole, 2003, p. 12).

Further analysis includes looking for the heart of the piece. This refers to answering the question of why the composer wrote the piece, and what is meant by it. Looking for the heart is going to reveal many possibilities, but usually just one or two are focussed on. Such a focus helps the teacher prioritize the learning that occurs (Swiggum, 2004). Teachers are cautioned not to use the text of a piece as its heart because it is far too broad (O'Toole, 2003) and will not result in an accurate reflection.

The goal of finding the heart of the music is to challenge the students to engage passionately with the music (Swiggum, 2003). This provides opportunity to analyze the affective (rather than technical) aspects of a piece.

Assessment.

Boyle and Radocy (1973) relate a study which states the feasibility of asking teachers for specific indicators as to what their students should be able to do as a result of comprehensive musicianship training. These indicators should become the guide to assessment in the Wisconsin Comprehensive Musicianship through Performance model.

Assessment refers to the teacher's use of a variety of means to gather information about student progress. It is different than evaluation in that it does not include the component of grading, although it does contribute to the arrival at a grade. It is important to differentiate between assessment and evaluation. O'Toole (2003) provides a three point process for the WCMP teacher that begins with assessment, moves to evaluation, and then calls for action based on the prior two.

Assessment can be formal or informal. Informal assessments, such as discussions, provides the teacher with a lot of information, and allows the student to discuss and expand on what was presented (Grashel, 1993). Formal assessment is the actual recorded

and documented work (written comments, tests, journals, rubrics, etc) that reflects the student's knowledge and progress at a given moment, and has often been used to provide a grade.

Assessment needs to reflect the same priorities that our desired outcomes and strategies have. Since a primary goal of CMP is not attendance or student attitude, but "performing with understanding", teachers need to focus on musical knowledge and application, and whether the student is growing as a performer. The idea is that the student that can exhibit competency in composition, analysis, and performance will be equipped to deal with a variety of musical styles and experiences (Abeles, Hoffer & Klotman, 1984). In order for a teacher to see such growth, authentic assessments need to occur (Wilcox, 1995).

In order to maintain consistency with the activities and the desired outcomes of the lesson, the most accurate assessment tools are designed by the teacher. When designing these tools, the following questions need to be addressed:

1. Is the assessment for the teacher, the student, the school, or the parents?
2. What is the purpose of this assessment?
3. Are the criteria for success clear?
4. Who will design and complete the assessment?
5. Do students get clear and honest feedback?
6. Will it be recorded?
7. Is the assessment tool well designed? (O'Toole, 2003).

Assessment of comprehensive musicianship goals should take place before, during, and after instruction.

In the CMP teaching philosophy, the domain of assessment and grade assignment does not belong solely to the teacher – students engage in continuous assessment and evaluation also... It is musically and educationally desirable to engage students in assessing their own performance as well as that of the entire ensemble (O'Toole, 2003, p. 72).

WCMP assessments can be seen as a response to the limited research on textbook series which seems to indicate that the focus of the teacher texts has been on activities and has generally not provided means of student's evaluation (Runfola & Rutkowski, 1992).

Since WCMP desires a balance between the knowledge and skills aspects of music, WCMP teachers are encouraged to use students' written self-assessments, portfolios, tapes, and rubrics (Sindberg, 1998) in their assessment. This would allow the teacher to determine the effectiveness of the "extra-musical" activities in the performance class (O'Toole, 2003), and could uncover weaknesses in the pedagogical strategies so that changes could be made for the next lesson, or future classes (Grashel, 1993).

Techniques for assessment include pencil-and-paper tests, checklists, rating scales, journal assignments, reading responses, rubrics, portfolios and many more. The real test can be seen in whether students can apply their learning to new contexts or whether they need to be retaught everything once a new piece is introduced (Apfelstadt, 1989).

Conclusion

The last fifty years of music education has seen many movements designed to lead educators away from performance-only music classes. Many of these groups and

events contributed to the Wisconsin Comprehensive Musicianship through Performance project.

The usefulness of using comprehensive musicianship as a pedagogical concept can be supported through research. Studies have indicated positive outcomes in the performance ability and interpretative behaviours in beginning band students (Whitener, 1981). Johnson (1992) detailed exemplary teacher attributes in his study of teachers that were part of the Wisconsin Comprehensive Musicianship through Performance project.

Comprehensive musicianship is also plausible in terms of curricular design. Linton (1967) established the possibility of designing an entire curriculum around the concept, while Garofalo & Whaley (1979) demonstrated the feasibility of teaching comprehensive musicianship through a special unit-study approach which focused on one selection.

The benefits of comprehensive musicianship caused Wisconsin educators to develop a program to implement the elements into everyday music teaching. This led to the model detailed above as the Wisconsin Comprehensive Musicianship through Performance model.

In following the model, teachers should lead students toward musical literacy. Such literacy includes the ability to think about the music performed or heard, and to relate those experiences to general human endeavor. Teachers should use performance, listening, improvisation, and composing as the means to musical literacy – not as ends in themselves (Leonhardt, 1999). Any of the five areas can be the starting points for planning (Pontius, 2002).

Because performance remains the heart of the Wisconsin Comprehensive Musicianship through Performance model (Leonhardt, 1999), students are treated as performing musicians (Pontius, 2002). As performing musicians, and through assuming different roles in the ensemble, the students are involved in the decision making process. Through self and peer assessments, and discussions on what should happen next, they participate in cooperative learning.

One important aspect of the Wisconsin model process is the recognition that the activities are “real-life” appropriate rather than just “school-life” (Pontius, 2002). As something that becomes valued intrinsically, comprehensive musicianship increases the capabilities of students to appreciate experiences and events in their musical life (Wing, 1992).

A Secondary School Choral Curriculum Based on the Wisconsin Comprehensive Musicianship through Performance Project

The following section of this paper outlines a curriculum based on the model of the Wisconsin Comprehensive Musicianship through Performance Project. Curriculum refers to a specific blueprint for learning or an organized set of formal educational and training intentions (Runfola & Rutkowski, 1992). Such blueprints are most constructive when they include a broadly outlined plan.

The choral curriculum presented here is to be considered an entire secondary school course. It can also be seen as a broad curriculum that other courses could follow in format.

The curriculum moves from broad to narrow. It begins by defining considerations from the community, the school music department, and the provincial government, which

are outside the boundaries of the Wisconsin model. It is through considering these items and the model that the big picture emerges. The curriculum is then outlined, with one unit being developed in detail as an example.

Although it is beyond the scope of this paper to outline details for every lesson, attention is given to overall purposes, content, balance and unity. Teachers are encouraged to develop individual unit and lesson plans based on the outline.

Local and Theoretical Considerations

In each school, there are local interests that deserve attention. The Wisconsin model encourages such input and has been designed with flexibility to incorporate needs of that kind into an effective program. The following represents the community input to the Jordan Christian School choral curriculum. These considerations will not necessarily be explicitly met or addressed, but are implicitly included in the design.

Jordan Christian School is a small Christian school with a member base of traditional Reformed parents. All aspects of life are to be subject to the rule of Christ, including music and education. Music is part of the creation and deserves to be studied as such. Musical knowledge and understanding are to be deepened with spiritual insight and expressed as personal service (VanDyk, 1985).

The choral curriculum is based on a philosophy of music education that reflects an appreciation of the arts. Aesthetic education is a vital aspect of comprehensive choral music education (Hylton, 1995), and needs sufficient weight to provide a strong foundation for any curriculum built on it (Reimer, 1989). There needs to be a balance between the examination of the structure and aesthetic qualities as intended by the composer, and what the performers or teachers bring to the music (Bower, 2004). All

these factors need to be arranged into a program that is easy to understand and use by other teachers.

Any comprehensive music program needs goals that encompass not only skill development, but also conceptual understanding and aesthetic growth. A framework emerging from such goals will include “musical elements along with learning of repertoire as well as development of positive affective responses” (Apfelstadt, 1989, p. 75).

The curriculum moves beyond a “fact-based” design and engages students to solve problems of their own. By integrating performance with music history, theory, and composition, and by providing the opportunities for the singers to pose and to solve problems, the program enhances its effectiveness (Bower, 2004).

Since both music courses at Jordan Christian School use the performance vehicle of choir, it is necessary to develop a choral program. When designing a choral curriculum it is imperative to remember that ensemble studies, including choral, should still be related to the study of music in general. Comprehensive choral music education is

inclusive, in depth, and educates the participant through experiences in choral music... It occurs through the provision of aesthetic experiences, the refinement of critical thinking skills, and the development of a fuller understanding of self... and seeks to facilitate student development in the areas of music reading, languages, and the historical and stylistic context of music (Hylton, 1995, p. 3).

The choral curriculum does not just use the performance vehicle of choir, but is actually performance-based. Performance oriented learning is warranted for two reasons. Its primary value lies in the fact that students learn by doing. Events such as special performances serve as a motivator for learning. Performance also allows students to hear immediate results. The process of preparation for performance teaches students cooperation, community, and discipline (Collins, 1999). Secondly, emphasis on performance is necessary since young people in high school have not had the musical experience that would enable them to conceptualize without actually making music (Contemporary Music Project, 1971). Such a basis is consistent with the WCMP approach.

This course could also be the students' only academic exposure to music, and therefore there are several relevant goals that need to be specified. These include what the students should experience and retain, what skills are valuable to them, and whether passion for music is being encouraged (Puatz, 2002). Therefore, skills in the course will address the needs of the "consumer" of music. A consumer of music is one who participates for purposes of enrichment or entertainment rather than gaining experience for the purpose of a musical career (Willoughby, 1990). Another relevant goal for the course is that students would recognize the role of the arts, and particularly music, in society.

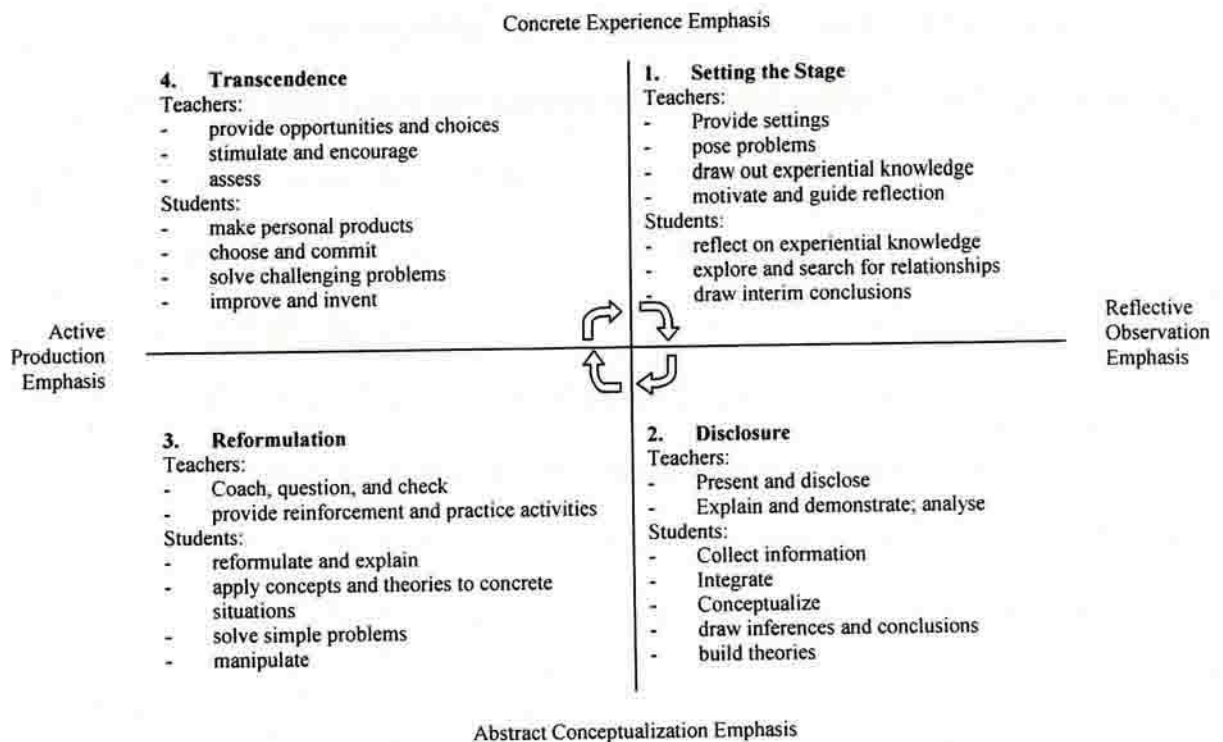
The curricular program must also reflect the Reformed Christian position of the school. Since all truth is God's truth (Gaebelein, 1968), Christian educators need to grapple with the integration of their discipline and the excellence, quality, and truth that Christians are accountable for. For the music educator, Rookmaaker's (1977) theme of

weep, think, pray, and work should direct thoughts in this area. By reflecting on this theme, the teacher will develop a Reformed, presuppositional foundation that includes the motif of creation, fall, redemption, and restoration in their classes.

In curriculum planning this can be done by ensuring a balance and structure suggested by a Biblical approach to learning and teaching (Van Brummelen, 1998). Such a balance can be built into the curriculum by basing units around the four phases of learning as described in Van Brummelen (1994). These phases (Figure 2), although not always sequential or equal, need to be present in units and major learning activities.

Figure 2.

Van Brummelen's (1994) Four Phases of Planning



Implementing such a Biblical view requires recognizing that knowledge is rooted in God's revelation, that knowledge points to God's providence and marvelous deeds, and instructs us in His ways. The units will also involve the whole being of a person, not

just the intellect (Van Brummelen, 1998). In planning, teachers need to choose knowledge, skills, and creative thinking abilities that allow students the goal of responsive discipleship.

Jordan Christian School is not a truly “constructivist” school in the sense that students are expected to construct their knowledge solely around perceptions and experience. However, in the high school, students are expected to be active learners who create, critique, discuss, and compare. The mission statement of the school requires that students be discerning individuals who understand and integrate biblical truths into all areas of their lives. They are to be social learners who work in large and small group settings, apply their learning, and create personal responses.

Part of the choral curriculum will be attending live concerts. Research has stated (Wolverton, 1992) that high school students who attended concerts scored significantly higher in recognizing musical forms than high school non-attendees. Requiring attendance at concerts will help the teacher address how students are encountering music in extra-school hours, and allow students opportunities to experience a variety of music, to serve as critics of it, and to have their lives enriched (Leonhardt, 1999).

Since comprehensive musicianship classes need to be relatively small in order to work (Willoughby, 1990), Jordan Christian School has an inherited advantage due to the small class numbers. The drawback is that the numbers may be too small to utilize the classic choral repertoire.

As a government-inspected school, Jordan Christian School must meet the expectations as laid out by the Ministry of Education of the government of Ontario in order to grant credits towards a student's *Ontario Secondary School Diploma*. These

expectations are specific to each course, and have been codified by teachers for ease of use. The choral program at Jordan Christian School must prove the structure and assessment to meet all the expectations of the course coded as AMV 3M (see Appendix B).

Local considerations will vary from place to place, and are therefore considered apart from the Wisconsin model. The considerations stated above are factors that are taken into account when implementing curriculum at the secondary level in Jordan Christian School and therefore the impact will be evident in the choral curriculum detailed here.

The big picture of any comprehensive musicianship curriculum must keep the heart of the model of the Wisconsin Comprehensive Musicianship through Performance project in mind. Notwithstanding, a pedagogically sound plan for other teachers to follow must also be considered. It is therefore the intention to work within the previously mentioned considerations and to develop an application of the Wisconsin Comprehensive Musicianship through Performance project model.

The Choral Curriculum

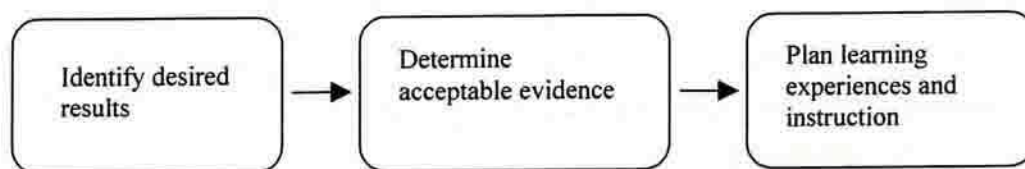
An outline of a choral curriculum that considers local and theoretical issues follows. The five stages of WCMP are used to outline the course. These five stages are valid as a curriculum model, as seen by their compatibility with other pedagogical models.

One model that promotes understanding through curriculum design is “backward design”. The process of backward design aids in the development of a complete and

cohesive plan through three stages. These stages, as taken from Wiggins & McTighe (1998), are shown in Figure 3.

Figure 3.

Stages of Backward Design

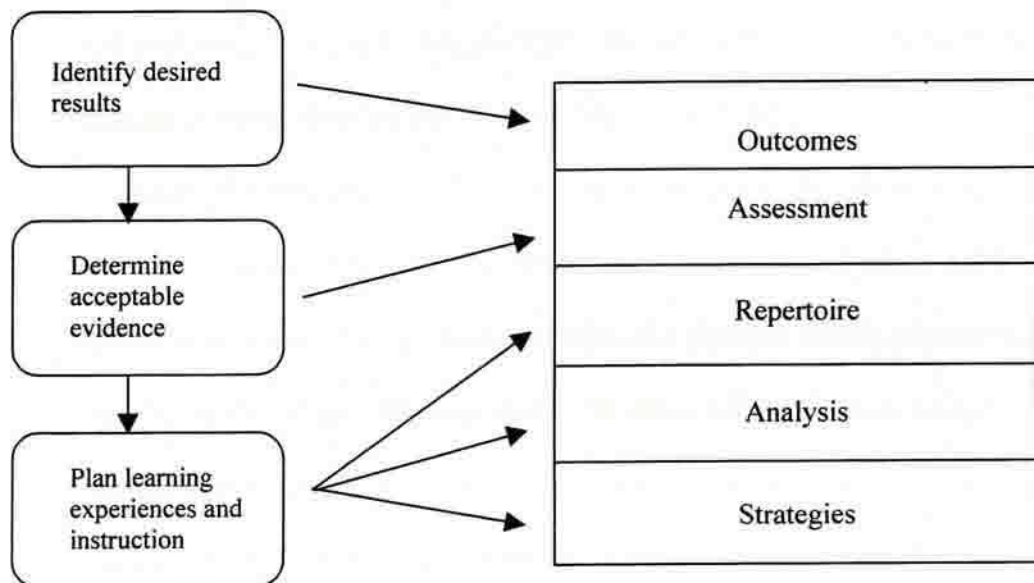


The purpose of teaching comprehensive musicianship is to ensure meaning and context for the learning that occurs. Although the phrase “teaching for meaning” seems redundant since all teaching should bring understanding, the pedagogy is often lacking (Brooks, 2004). The Wisconsin model ensures meaning through the context of lessons based on repertoire and complex tasks. Bringing this knowledge to life includes making thinking visible, and creating a culture of learning through a classroom culture of inquiry and excitement (Perkins, 2004). Teachers need to train for understanding.

This process of backward design aligns closely with the five points in the WCMP model, as seen in Figure 4.

Figure 4.

Process Alignment Between Backward Design and the WCMP Model



In order to follow processes designed for teaching for understanding and for consistency between the two planning models, the category of outcomes will be considered first; assessment, second; and repertoire, analysis, and strategies, third.

The outline of the choral curriculum follows below. The outline follows the five stages of the WCMP model. A summary of these stages can be found in Appendix I.

Outcomes.

The category of outcomes reflects the desired results of the choral curriculum.

The general outcomes for the Jordan Christian School program are as follows:

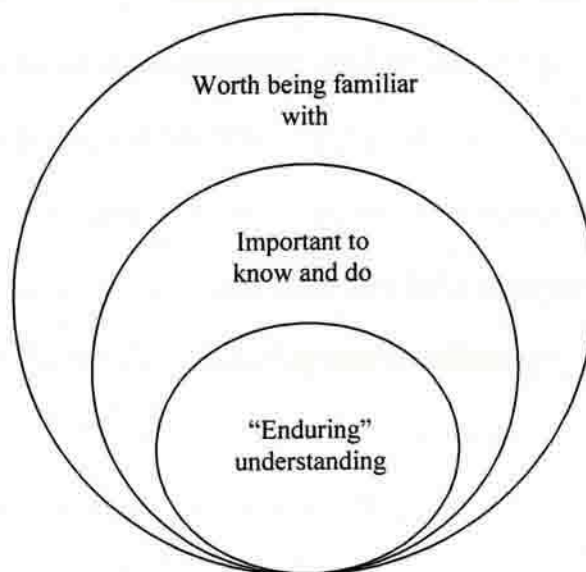
1. To meet the expectation of the school mission statement, which is – to provide an academic education based on the Word of God that nurtures young men and women to be discerning individuals who understand and integrate Biblical truths into all areas of their lives.

2. To meet the goals of the music department, which are – that all students who take music at Jordan Christian School will be able performers, who appreciate and understand the music they perform, and who will carry these skills into all musical contexts they encounter in the rest of their lives.
3. To exceed the expectations of the Ontario Ministry of Education, which states that – this course emphasizes the appreciation, analysis, and performance of various kinds of music, including baroque and classical music, popular music, and Canadian and non-Western music. Students will perform technical exercises and appropriate repertoire, complete detailed creative activities, and analyze and evaluate live and recorded performances. They will continue to increase their understanding of the elements of music while developing their technical and imaginative abilities (Ministry of Education, 2000).

The above are general outcomes for the course. Stemming from those are a host of other, more specific, desired results. Since there could be much more content than can realistically be addressed, the following framework, taken from Wiggins & McTighe (1998), helps establish priorities within the general outcomes.

Figure 5.

Establishing Curricular Priorities



The outer ring identifies knowledge that the students should be familiar with. This is often broad-brush knowledge, assessed through traditional tools such as quizzes or test questions. To develop familiarity of facts, items to be studied include many historical details beyond the realm of the specific repertoire. These would include timelines, dates, stories and anecdotes related to individuals and music, rules of theory and composition, and the relation to world events, other arts, and academic disciplines.

The middle ring requires important knowledge and skills. This often includes facts, concepts, processes, strategies, methods, and principles. This becomes the required knowledge and skills in order to complete a key performance successfully. The concepts that the students will know and do include proper performance, understanding musical form and compositional design, and various “peculiarities of melody, harmony, silence, rhythmic duration, timbre consideration, dynamics and texture, (and)... basic historical,

social, and aesthetic information about the work at hand and the composer” (Miller, 1976, p. 5).

The smallest ring refers to enduring understandings that have value beyond the classroom, reside at the heart of the discipline, require uncoverage, and offer potential for engaging the students (Wiggins & McTighe, 1998). The term “enduring” refers to

the important understandings, that we want students to “get inside of” and retain after they have forgotten many of the details... Enduring understandings go beyond discrete facts or skills to focus on larger concepts, principles, or processes (Wiggins & McTighe, 1998, p. 10).

The concept of enduring understandings is reflective of the attitudes of the Wisconsin model and provides a suitable anchor for the comprehensive musicianship curriculum at Jordan Christian School. The enduring understandings that the students will acquire are:

1. How to perform with understanding.
2. How to apply musical knowledge to new situations and contexts.
3. How music is an expression of another’s thoughts and experiences.
4. How music can reflect a response to the creation and the Creator.
5. How music can reflect one’s personal thinking and creativity.

These enduring understandings do not replace the general outcomes, but are evident within each of the general understandings. By focussing the teacher and student on action, they serve as the key questions for the course.

Although the core of the program is performance, analysis and composition will also play a foundational role in developing a student of musical understanding. All activities will balance cognitive, affective, and psychomotor expectations.

Assessment.

Proper assessment design requires identifying acceptable evidence of student understanding. Assessments must be based on the stated outcomes, rather than on the individual lessons. This ensures consistency and emphasis on the enduring understandings.

The enduring understandings and the acceptable evidence assessments for the Jordan Christian School curriculum are demonstrated in Figure 6.

Figure 6.

Assessments for the Jordan Christian School General Outcomes.

Outcomes	Assessments
Students will perform with understanding	Hosting / performing in an informance.
Students will understand why and how musical knowledge must be applied to new situations and contexts.	Lead rehearsal Concert and recording analysis
Students will understand how music is an expression of another's thoughts.	Concert and recording analysis Presentation and discussion of compositions
Students will describe and demonstrate how music can reflect a response to the creation and the Creator	Hosting / performing in an informance. Concert and recording analysis
Students will demonstrate how music can reflect their personal thinking and creativity.	Composition

The bulk of assessments, including the final assessment, are complex performance tasks because the primary focus of the course is neither textbook knowledge nor

exclusive performance. This requires the students to display a wider understanding of musical concepts, which is a goal of the Wisconsin Comprehensive Musicianship through Performance project (Wiggins, 1997). Performance tasks also measure the expectations of the course and the school more effectively. Therefore, the enduring understandings should play an important role in determining what the final assessment is.

Authentic assessments are often more interesting for the students because of the context they are set in. "Authentic" refers to the real-life settings in which these assessments should take place. Ideally, they reflect how learning is valuable and practiced in the adult world. Various criteria should be kept in mind, which include whether or not the assessment (a) measures what it says it measures; (b) measures a balance of concepts, skills, and values; (c) scoring criteria and rubrics are clear, and explicitly related to the enduring understandings and the provincial expectations; (d) requires a sophisticated understanding of the required content, a high degree of intellectual skill and performance quality; (e) allows for the personal reflections and values of the student; (f) simulates or replicates authentic, messy, real-world challenges, contexts, and constraints; (g) is worthy of the time and energy required to complete it; and (h) is challenging and is an appropriate stretch for students (Wiggins & McTighe, 1998).

The assessments for the knowledge deemed important to know and do, and important to be familiar with, will be measured through more traditional means such as tests, quizzes, dictations, and conferences with the teacher.

The summative assessment for this course is having the students organize, prepare, compose for, narrate and perform in a community hymn-sing. This should be shared with students at the beginning of the semester because the problem becomes the

motivation and context for learning, and a full solution requires a synthesis of ideas and skills from the entire course (Brooks, 2004).

Repertoire.

The repertoire chosen at Jordan Christian School represents a wide range of various time eras, cultures, and genres. This is reflective of the school's Reformed background that recognizes that all cultures, subcultures, and lifestyles can create good music (Best, 1993). The selections are seen as teaching vehicles to help students toward the goals of performing with understanding and comprehensive musicianship.

In order to achieve a balance of repertoire, a checklist has been created (see Appendix E). Due to the desired range of the repertoire, it is not feasible to cover the repertoire in one semester. It is therefore recommended that teachers take two or three semesters to cover the checklist. Overlap between categories is expected and encouraged.

A sample repertoire for Jordan Christian School is included in Appendix F. The selections represent works appropriate for small-sized treble-voice ensembles.

Analysis.

Analysis is a serious consideration of repertoire and leads to effective strategies. It should vary in scope and depth from selection to selection.

The analysis of the score follows parameters as outlined above in the WCMP section dealing with score analysis. The analysis that is done is based on valid musical concepts as the listener might perceive them. Regular reviews of the score should be conducted by the teacher for pedagogical validity and thoroughness (Wolverton, 1992). Worksheets and checklists have been developed and used in the analysis of sample repertoire. These worksheets and checklists can be found in Appendix C.

Strategies.

The instructional activities are what are seen, heard, and gleaned by the students, and therefore needs to be planned effectively. The activities must still reflect the larger picture of the entire curriculum.

In planning the strategies, teachers must consider necessary prior skills and knowledge, relevant activities to equip students with further skills and knowledge, and how these skills and knowledge might best be taught. Teaching strategies in the Jordan Christian School curriculum vary in scope and intensity. They are derived from the repertoire and its analysis, and focus on musicianship goals.

Daily lessons are based on a specific concept to be developed. The lesson is a traditional rehearsal with an integrated teaching component that uses various pedagogical tools. For a sample daily lesson plan, see Appendix G.

Strategies in the Jordan Christian School classroom follow suggested ways (Wolverton, 1992; DeTurk, 1989) of presenting non-performance materials within the context of a rehearsal. While planning lessons, the teacher ought to remember that:

1. In order to encourage musical cohesiveness, rehearsals must promote an awareness of the wholeness of each work, of patterns and concepts. Specific rehearsal pedagogy techniques should be developed in conjunction with the detailed analytic studies. According to David Elliot,

music listening is a complex form of thinking that can be taught and learned,... [Choral] students can achieve competent, proficient, and expert levels of music

listening. But teaching and learning this kind of thinking effectively requires that its development be embedded in efforts to develop musicianship through choral performance, improvising, composing, arranging, and conducting (quoted in Bower, 2004, ¶ 10).

2. Other teaching activities must also be planned from the analysis, although they ought to focus on enduring understandings and important skills and knowledge. They ought to challenge the students' suppositions and prior knowledge, while remaining relevant. Verbalizing the process of music learning is essential to sharing the responsibility of musical decision-making with the students, and therefore encourages critical thinking (Apfelstadt, 1989).
3. The presentation of background information for a composition, its style, era, and composer, should be integrated with the ongoing study of the work. Musical terms should be applied to structures and relationships. Mental imagery should be used to promote the students' grasp of expressive patterns and relationships.
4. Students should also create music through composition and improvisation at a level consistent with their musical sophistication. Musical scores should be used to support the aural recognition of pattern relationships.

The list of foundational concepts that will be covered and developed in the course can be found in Appendix D. The list includes a category on vocal technique that is

adapted and expanded from Haasemann and Jordan (1991). The categories of analysis and composition are a personal list. These concepts are foundational for the choral ensemble and their performances, but also give the students skills that enable them to perform with understanding, which can be transferred to other settings later in life.

The strategies also encourage musicianship goals. Including smaller groups of 4 - 6 singers allows students to develop leadership skills. This grants all group members opportunity for listening, analysis, and feedback from other members, and augments selections the group experiences. Such opportunities also permit the teacher to achieve multiple objectives including student research, leadership skills, musical growth, repertoire selection, and understanding the social impact of music. It also places learning on a very personal level for the student (Perry, 1991).

Strategies are often student-centered. This meets the requirement of WCMP for students to bring relevance to their knowledge. Student-centered learning requires students to be "cultivated through approaches such as the discovery method and the use of materials from the everyday world to stimulate motivation" (Wing, 1992, p. 198).

By giving students the proper tools of critical thinking and musical independence, they are able to handle musical situations in a variety of repertoire. They can then apply the "knowledge and skill to perform, evaluate, analyze, and coach music in a more vital, meaningful, and certainly spontaneous way" (Adler, 1968, p. 38). Such ability is facilitated by skill development including focusing, information-gathering, remembering, organizing, analyzing, generating, integrating, and evaluating (Apfelstadt, 1989). Teachers should also secure additional, appropriate materials and resources to pique the interest of the students in other areas.

Part of the mission of a Christian school is to encourage young people to make personal commitments and responses to the presented material. This is consistent with the curricular model presented by Van Brumellen (see Figure 2), and also with the responsibility Christians have to act on their knowledge and skills in order to be valuable in God's kingdom. The strategies of the curriculum need to reinforce this.

As a whole, the curriculum and rehearsal strategies should focus on making a difference that is both noticeable and notable (Regelski, 2003). Strategies must reflect the overall design, yet remain coherent and effective (see Appendix I).

A Unit

Although the entire curriculum is built around the WCMP model, the units of the course should also be based on principles from the WCMP model. These would take time to write and develop, and therefore could be developed over a number of semesters. Some practitioners recommend only building one unit per year in the WCMP design (O'Toole, 2003).

The unit follows the same principles as the overall course design. Since the general understandings have already been determined for the curriculum, development of a unit no longer requires beginning with the stage of writing outcomes.

By beginning the development of a unit with repertoire, various selections become the textbook for the course. This allows repertoire to become the first stage. The stages of outcomes, assessments, analysis and strategies follow.

Repertoire.

The example that follows is a unit on contemporary choral music that is based on Pablo Casals' "Nigra Sum". The chosen repertoire comes from the list that was

determined as part of the choral curriculum. "Nigra Sum" was chosen for its spiritual profundity and its markedly contemporary music.

Analysis.

In order for proper strategies to be developed, an analysis of the score and the composer need to occur. Completing the worksheets that were prepared as part of the course outline fulfills this. An analysis of "Nigra Sum" by P. Casals is included as Appendix J.

Strategies.

The strategies for teaching this unit center around various concepts presented in rehearsal. However, students will also prepare two presentations for this selection.

1. Students will prepare a report on another 20th century composer and orally present their findings to the class. They must include a discussion of who the composer was, their importance, how they were similar and different than P. Casals, and how their music is different. They must also include consideration of spiritual aspects of the music and composer. Students must play at least one recording as part of their presentation.
2. Students will analyse the score of a 20th century composition for one specific element and write a report on their findings, and how that compares to the use of that element in other musical eras.

When planning the other strategies, teachers ought to remember that the lessons are to be presented within the context of rehearsals. These rehearsals typically focus on a concept from the list developed in the choral curriculum above.

The following concepts will be covered as lessons stemming from this unit.

Teaching strategies include presentations, discussion, questioning, displaying, rehearsing, technique exercises, student-led workshops, review worksheets, and homework.

The strategies fall into the four phases of planning as developed by Van Brumellen (1994). This ensures that the instruction provides the larger context of God's creation and the world. It also leads the students through a detailed study of the repertoire that encourages a whole person response of discipleship.

Figure 7.

Rehearsal Concepts for the Unit on "Nigra Sum"

TOPIC	ISSUES FROM REPERTOIRE: (see analysis)	APPROPRIATE REHEARSAL CONCEPT	STRATEGY
Performance	Mood and atmosphere	Music as service	Rehearsal / discussion
		Beauty	
Composer	Tension and release	Tone quality	Rehearsal
	Contemporary composers	Composers	Student presentations
	Casal's life and impact on music	Music history	Teacher presentation
	The cello	Other instruments	Teacher presentation / rehearsal
Relation to other music	Use of unison – 3 parts	Singing styles	
	Use of unison – 3 parts	Elements of music – harmony	Discussion
	Texture	Score analysis	Rehearsal / questioning
Compositional Devices	Use of chords / tonality	Basic and advanced theory	Worksheets
	Contemporary compositional techniques	Composing or arranging	Teacher presentation
	Free verse anthem	Characteristics of eras	
Vocal Technique	Rhythmic motives	Composing or arranging	Composition class
	Range	Rhythmic developments	Questioning / display
	Suspensions / hemiolas	Register consistency	Rehearsal / video
	Parallels	Breathing	Rehearsal
	Dissonances	Vowel modification	Technique exercises
	Articulation	Vowel modification	Technique exercises
		Diction	Rehearsal / worksheet

Outcomes.

The outcomes for the unit are based on the enduring understandings. The outcomes are:

1. Students will perform a contemporary choral work, demonstrating understanding of both internal and external aspects.
2. Students will understand how Casals' life impacted his music and the compositional elements involved.
3. Students will describe how other music reflects similar traits.
4. Students will describe how their composition reflects similar and different characteristics.
5. Students will display knowledge of how and when to apply techniques learned through this selection to other selections.

Assessments.

The assessments for the unit will fall into two categories. The first part will be formative, and measure student success on the individual lessons. They will occur in the form of quizzes and checklists. The second category of assessment is the assessments that will occur as part of the larger assignments and the overall assessments of the course.

They are:

1. Informance – whether they can perform the selection with accuracy and confidence.
2. Analysis – the report and score analysis by students discussing the use of a single element in 20th century music and how that relates to the use of that element in other historical eras.

3. Composition – how musical elements in their composition are used, as compared to “Nigra Sum”.

Teaching the Curriculum

Since the choral curriculum is based on the model by WCMP, the curriculum and the units are inter-dependent. However, in teaching practice the units are not to be taught in consecutive sequence. Rather, the individual lessons presented below ought to be spread throughout a semester’s worth of rehearsals. This means that unit sequence will be hard for the students to follow.

It is therefore imperative that the sequence of lessons follows a progression of concepts and skills that gradually become more complex and interactive as the year progresses. Experiences must be continually refined, and tools that allow the student and the teacher to assess awareness of the concept must be shared (Regelski, 1975).

For a suggested concept and skill sequence upon which to base individual lessons, see Appendix D. It is suggested that all rehearsal lessons be structured around the development of concepts. This provides the students with continuity in the course, since it is only the teacher who recognizes the development of the units as they are prepared.

These skills and concepts equip students to make music a vital and continuing part of their life, whether as a consumer or as part of an ensemble. However, the approach is not only for the recreational musician, because a more comprehensive approach also benefits those who plan to study music in depth after high school (Whitener, 1981).

Ensemble performance may be the best way of reaching the goal of continual involvement in music. Proper school settings emphasize that students have authentic

experiences by placing “productive musical action at the center of the curriculum. The choral classroom, with its focus on production, is a natural vehicle for development of musicianship” (Snow & Apfelstadt, 2002, p. 203). School choral programs must emphasize the value of the active life wherever one is a part of a community (Schmid, 1997).

Discussion

A successful music education occurs when the learner has understood previous material well enough to meet new material with success. Musical thinking is maximized when the learner has multiple and sustained opportunities for decision making, and when the teacher functions as facilitator and coach, rather than as instructor (Snow & Apfelstadt, 2002).

Using a balance of performance, listening, improvisation, and composing, the choral curriculum at Jordan Christian School will develop musical literacy and problem solving skill in the music students, enabling them to be comprehensive musicians. The music education must nurture the students to be discerning individuals who understand and integrate Biblical truths into all areas of their lives. The students must also be able performers, who appreciate and understand the music they perform, and carry these skills in the rest of their lives.

A call to caution against comprehensive musicianship in general has been sounded by some. The concerns are that comprehensive musicianship tries to do too much in the name of “comprehensive”, and that the courses are broadened so much that the acquired knowledge is superficial. Critics also believe that comprehensive musicianship attempts synthesis of skill and knowledge too soon, and that students cannot master any details before moving to “creative” projects (Silliman, 1980).

In order for the balance and synthesis of performance, listening, improvisation, and composing to occur, teachers do need to engage in reflective practice. Reflective practice in the school is seen when students have authentic performance experiences. “More learning will take place when learners are situated in complex experiences where they are free to process, analyze, and examine experience for meaning and understanding

and where they can relate what they have learned to their own purpose” (Boardman, 2002, p. 2). The choral curriculum for Jordan Christian School proposes just that.

It is hopeful that this paper would serve to encourage other music educators to use repertoire as the basis for a comprehensive music education, and that the responses of students would be in authentic assignments. Any changes to be made to the current curriculum need to come from local understanding and decisions. This was already recognized by participants in the Contemporary Music Project who said, “curricular changes, if they are to come, should be arrived at by local deliberation” (Mitchell, 1969, p. 71).

Independent of backgrounds, all students deserve a quality music education. The Wisconsin Comprehensive Musicianship Project, along with the application of it for Jordan Christian School, is one more step toward that goal.

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Appendix A

Summary of Contributing Movements to WCMP

Project	Date	Description of Contributing Factors
Young Composers Project	1959	<ul style="list-style-type: none"> ▪ Program that placed recent graduates of composition programs in secondary schools to highlight modern classical music. ▪ Composers felt misunderstood by the music educators.
Yale Conference	1963	<ul style="list-style-type: none"> ▪ Introduced and focussed on listening to Western and non-Western music.
Contemporary Music Project	1963 – 1973	<ul style="list-style-type: none"> ▪ Increased focus on creation of music. ▪ Contemporary idioms gained a wider acceptance. ▪ The goal of the project was to develop musical independence in students. ▪ Broadened the historic and cultural range of acceptable repertoire. ▪ Introduced the concept of comprehensive musicianship.
Seminar at Northwestern University	1965	<ul style="list-style-type: none"> ▪ Focussed on explicit connections between the historical, theoretical, and performance components of music. ▪ Highlighted how pedagogy needs to cover the introduction to a concept, new skills, and include exposure to repertoire.
Manhattanville Project	1965	<ul style="list-style-type: none"> ▪ Development of a curriculum that introduced musical concepts in a spiral fashion. ▪ Highlighted improvisation as a valuable concept.
Tanglewood Symposium	1967	<ul style="list-style-type: none"> ▪ Proponent of adequate instruction time and the importance of the arts in secondary schools. ▪ Potential of individuals is encouraged.
Hawaii Music Project	1970	<ul style="list-style-type: none"> ▪ A K – 12 curriculum that followed a chronology of skills around seven basic concepts. ▪ Included production of texts and teacher resources.

Appendix B

Coded Expectations, Music, Grade 11, AMU3M

Theory Overall Expectations

THV.01 - demonstrate an understanding of the elements of music in relation to music of the baroque and classical periods, popular music, and Canadian and non-western music;

THV.02 - demonstrate the ability to notate rhythmic patterns, melodies, and chords accurately through listening;

THV.03 - demonstrate an understanding of concepts required in the use of music software.

Theory Specific Expectations

TH1.01 - identify, using correct terminology, and notate accurately the following: major, melodic and harmonic minor, whole tone, chromatic, and blues scales; simple and compound intervals and their inversions; major, minor, augmented, and diminished triads; dominant seventh, diminished seventh, major seventh, and minor seventh chords; and perfect, plagal, and imperfect cadences;

TH1.02 - notate accurately, through listening, rhythmic patterns of up to four measures in simple and compound metres;

TH1.03 - notate accurately, through listening, melodies of up to four measures in simple and compound metres;

TH1.04 - identify and notate accurately, through listening, dominant seventh, diminished seventh, major seventh, and minor seventh chords, and perfect, plagal, and imperfect cadences;

TH1.05 - describe aspects of the elements of music (i.e., melody, harmony, rhythm, dynamics, timbre, texture, form) in music of the baroque and classical periods, and in

popular music, Canadian music, and non-Western music, using appropriate terminology;

TH1.06 - demonstrate an understanding of the layout and conventions involved in the use of various ensemble scores (e.g., vocal, orchestral, wind ensemble, and jazz scores).

TH2.01 - demonstrate an understanding of basic concepts of music input in sequencing and notation software (e.g., real-time input, step-time input);

TH2.02 - demonstrate an understanding of basic concepts in the editing of sound in sequencing and notation software (e.g., cutting, copying, and pasting of sound elements; quantizing).

Creation Overall Expectations

CRV.01 - perform music appropriate for the course with accuracy and artistic sensitivity;

CRV.02 - demonstrate mastery of technical skills appropriate for the course;

CRV.03 - compose and/or arrange musical works, showing an understanding of the creative process and making appropriate use of technology.

Creation Specific Expectations

CR1.01 - perform musical works proficiently in a variety of styles for various ensembles;

CR1.02 - demonstrate the specific technical skills necessary for the expressive performance of repertoire required in the course (e.g., skills in handling articulation, phrasing, intonation, dynamics, tempi, rhythms, balance, blend) through the performance of studies (e.g., solo studies, studies for small or large ensembles) and course repertoire;

CR1.03 - perform accurately, at sight, music that is appropriate for the course;

- CR1.04 - perform accurately from memory major, relative melodic minor, and blues scales with up to four sharps and four flats, covering two or three octaves as appropriate for the instrument or voice;
- CR1.05 - perform accurately the chromatic scale from the lowest functional note to the highest functional note in the range of the instrument or voice;
- CR1.06 - reproduce accurately, by clapping, playing, or singing, rhythmic patterns of up to four measures in simple and compound metres;
- CR1.07 - reproduce accurately, by playing or singing, melodies of up to four measures in simple and compound metres.
- CR2.01 - compose and/or arrange simple homophonic compositions, using technology where appropriate (e.g., compose a melody with lyrics that includes non-chord tones and that is set to given chord progressions that include dominant sevenths; arrange existing music for an ensemble of available instruments or voices, transposing where appropriate);
- CR2.02 - demonstrate facility with simple polyphonic techniques (e.g., imitation), using sequencing software where appropriate (e.g., write a round);
- CR2.03 - improvise a melody within given parameters (e.g., a melody eight measures long, with a MIDI accompaniment in B-flat major using I, IV, and V chords);
- CR2.04 - demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements (i.e., generate ideas, develop a plan, compose or arrange a first version, revise the work, produce the final version);

CR2.05 - demonstrate the ability to use the Internet to find possible materials (texts and music) for their works, showing understanding of the necessity of using such materials in an ethical way.

Analysis Overall Expectations

ANV.01 - analyze and evaluate musical works, demonstrating an understanding of some major characteristics of baroque and classical music, popular music, and Canadian and non-Western music;

ANV.02 - identify, analyze, and evaluate musical works through listening;

ANV.03 - analyze musical works and performances of works, demonstrating an understanding of the process of critical analysis;

ANV.04 - analyze the relationship between music and its cultural context;

ANV.05 - demonstrate an understanding of possibilities for post-secondary studies and for careers related to music.

Analysis Specific Expectations

AN1.01 - analyze works from the baroque and classical periods, and from popular, Canadian, and non-Western traditions (e.g., a chorale and fugue, a sonata-allegro movement, a jazz bebop song, a raga), explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;

AN1.02 - analyze and compare the use of specific aspects of musical structure in baroque, classical, popular, Canadian, and non-Western music (e.g., a bridge passage in a fugue, a sonata, and a popular song);

- AN1.03 - analyze live and/or recorded performances of music (e.g., performances by themselves, their peers, professional musicians), following standard procedures in critical analysis (e.g., describe their initial reaction, analyse the performance using appropriate terminology, and evaluate the performer's interpretation of the work);
- AN1.04 - compare some stylistic characteristics of baroque and classical music with characteristics of some of the other arts in the eighteenth century (e.g., ornamentation in music and architecture of the baroque);
- AN1.05 - explain the influence of some political, social, and/or technological factors on the lives and music of the major composers of the baroque and classical periods (e.g., Bach, Handel, Scarlatti, Vivaldi, Haydn, Mozart, Beethoven);
- AN1.06 - analyze two contrasting musical presentations (e.g., a rock concert and a symphony concert; a string quartet performance and an orchestral performance), focusing on essential differences;
- AN1.07 - analyze the relationship between the audience and a live performance in a specific setting (e.g., a drum ceremony at an Ojibway gathering; a late-night performance by a quartet in a jazz club; an opera performance in a large theatre), and explain why a particular audience might find the performance satisfying;
- AN2.01 - evaluate the usefulness, in various careers, of skills and knowledge that can be developed through the study of music, including interpersonal and leadership skills;
- AN2.02 - identify requirements for careers in music and in fields related to music, through an analysis of various career possibilities.

Appendix C

Worksheet for the Analysis of Repertoire

To complete repertoire analysis, conduct a thorough examination of each of the topics.

- Broad description
 - (what, when, who, where, how)
- Label the composition type or genre:
- Background information
 - (characteristics of style period, composer's life and style, why the composer wrote the piece, is it characteristic of the composers work, traditions associated with the music)
- Additional choral information
 - (text, foreign languages, poet or author of lyrics, story of text, mood, accuracy of translations)
- Information for Non-Western, Folk, or Popular music
 - (country / musical tradition, authentic instrumentation, performers, cultural significance, original accompaniment)
- Elements of music
 - (form, devices, rhythm, motives, rhythmic devices, melody, tonality, counter-melodies, harmonies, modulations, colors, timbre, texture, density, expressive techniques)
- Additional considerations
 - (tension and release, contrast, unity of composition, sustain interest, effect)
- The heart of the music

Appendix D

Foundational Choral Concepts

All concepts should grow progressively detailed. The categories below should also be developed simultaneously. Some concepts ought to be repeated throughout the term.

Concept	Covered in:				
	Performance	Unit One	Unit Two	Unit Three	Unit Four Unit Five (Casals)
Finding the singing voice					
Relaxation exercises					
Posture					
Expanding the vocal tract					
Breathing					X
Resonance and placement					
Dynamics					X
Crescendo / Decrescendo					
Register consistency					X
Tone quality					X
Range extension					X
Flexibility					
Intervals					X
Articulation					X
Rhythmic development					X
Diction					X
Vowel modification					X
Finding the head voice					
Singing styles					X
Analysis					
Elements of music					X
Process of analysis					
Score analysis					X
Ensemble layout convention					
Composers					X
Music history					X
Cultural contexts					
Research					
Characteristics of eras					X
Recording technology					
Issues in music					

Process of performance	
Music as a service	X
Beauty and music	X
Popular culture	
Christian discernment	
Developing taste	
Live vs. recorded	
Evaluation through listening	
Creation	
Review of basic theory	X
Creative process	
Melody writing	
Dictation	
Improvisation	
Composing and arranging dictation	X
Polyphonic techniques	
Advanced theory	X
Changing instrumentation	
Music software	
Impact of technology	
Editing music	
MIDI	

Appendix E

Checklist for Jordan Christian School Comprehensive Choral Program

Historical Periods

- Medieval - _____
- Renaissance - _____
- Baroque - _____
- Classical - _____
- Romantic - _____
- 20th Century / Contemporary - _____

Languages

- Greek / Latin - _____
- European - _____
- Middle Eastern – Hebrew, Arabic - _____
- Asian – Russian, Japanese - _____
- African - _____
- English - _____

Music Genres

A. Folk Songs

- European - _____
- English Madrigals - _____
- Native North American - _____
- American - _____
- Canadian - _____

B. World Music

- Asian - _____
- African - _____
- Middle Eastern - _____
- Central / South American - _____
- Australian - _____
- European - _____
- Celtic - _____

C. Other

- Motet - _____
- Part-song - _____
- Chant - _____
- Psalms / Hymns - _____
- Cantata / Oratorio / Mass - _____
- Chorus - _____
- Jazz - _____
- Gospel - _____
- Contemporary Popular - _____

Varied Use of the Ensemble

- A cappella - _____
- Full choir - _____
- Quartets - _____
- Solos - _____

Appendix F

Checklist for Jordan Christian School Comprehensive Choral Program

Historical Periods

- Medieval - Salve Regina, trad.
- Renaissance - Now is the Month of Maying, T. Morley
- Baroque - Sound the Trumpet, H. Purcell
- Classical - Heilig, F. Schubert
- Romantic - Panis Angelicus, C. Franck
- 20th Century / Contemporary - Nigra Sum, P. Casals

Languages

- Greek / Latin - Salve Regina, trad.
- European - Heilig, F. Schubert
- Middle Eastern – Hebrew, Arabic - _____
- Asian – Russian, Japanese - Saku Haru (Japanese), arr. M.L. Lightfoot
- African - Siyahamba, trad.
- English - Sound the Trumpet, H. Purcell

Music Genres

A. Folk Songs

- European - Danny Boy, trad.
- English Madrigals - Now is the Month of Maying, T. Morley
- Native North American - All Winter Long, traditional Chippawa, arr. N. Grundahl
- American - Follow the Drinking Gourd, trad.
- Canadian - La Petite Hirondelle, arr. H. Willan

B. World Music

- Asian - Saku Haru, arr. M.L. Lightfoot
- African - Siyahamba, trad.
- Middle Eastern - Jerusalem of Gold, N. Shemer
- Central / South American - _____
- Australian - _____
- European - Danny Boy, trad.
- Celtic - Irish Blessing, trad.

C. Other

- Motet - _____
- Part-song - Nigra Sum, P. Casals
- Chant - Psalm 84 (Anglican-style)
- Psalms / Hymns - See Amid the Winter's Snow
- Cantata / Oratorio / Mass - Heilig, F. Schubert.
- Chorus - Panis Angelicus, C. Franck
- Jazz - Hymn to Freedom, O. Peterson / S. Hovi
- Gospel - Wayfaring Stranger, trad.
- Popular - Pass it Along, L.S. Spevacek

Varied Use of the Ensemble

- A cappella - Heilig, F. Schubert.
- Full choir - Nigra Sum, P. Casals
- Quartets - _____
- Solos - _____

Appendix G

Jordan Christian School Choral Rehearsal Lesson Plan

Physical Relaxation: _____

Vocal Warm-ups: _____

Concept to be studied: _____

Purpose / Context of Concept: _____

Notes for the Lesson: _____

Repertoire:

Previously studied: _____

Impact of Concept: _____

New repertoire: _____

Impact of Concept: _____

Well-known selection: _____

Student in charge of leading choir in application / discussion of the concept:

Appendix H

Desired Results for Jordan Christian School Curriculum

Desired Result 1	
Meet the expectation of the school Mission Statement	
Defined Outcome 1	
To provide an academic education based on the Word of God that nurtures young men and women to be discerning individuals who understand and integrate Biblical truths into all areas of their lives.	
Acceptable Evidence	Foundational Choral Concept
Content quizzes	Theoretical concepts
Analytical essays	Elements of music
Plan an entire musical event	Classical music
Use music as service	Evolution of jazz
	Popular music and culture
	Beauty and music
	Issues in music today
	Christian discernment
	Music as a service to others
	Process of musical performance
	Appreciation for music
	Personal musical taste
	Comparison of live and recorded music
	Team work
	Creating their own music

Desired Result 2

Meet the Goals of the JCS Music Department

Defined Outcome 2

That all students who take music in Jordan Christian School are able performers, who appreciate and understand the music they perform, and who will carry these skills into all musical contexts they encounter in the rest of their lives.

Acceptable Evidence

Performance

Commentary for a performance

Analysis of performances

Foundation Choral Concept

Performance technique

Score analysis

Making artistic decisions

Elements of music

Historical styles

Writing well about what they understand.

Recording analysis

Select a topic, identify resources, and write a biography on a composer

Desired Result 3

Exceed the expectations of the Ministry of Education

Defined Outcome 3

This course emphasizes the appreciation, analysis, and performance of various kinds of music, including baroque and classical music, popular music, and Canadian and non-Western music. Students will perform technical exercises and appropriate repertoire, complete detailed creative activities, and analyze and evaluate live and recorded performances. They will continue to increase their understanding of the elements of music while developing their technical and imaginative abilities. Specific expectations from the guideline are laid out in Appendix B.

Acceptable Evidence

Performance

Warm-ups and vocalises

Composition

Attendance at live performances

Analytic essays

Seminars

Foundation Choral Concept

Appreciation of historical and non-Western contributions to music

Analyzed music history as it effected where we are today

Recording analysis

Responding to concerts

Researched and written about various composers

Evaluated various performers

Performance reviews

Vocal technique

Self expression through music

Completed work requiring them to use electronic resources

Analyzed existing instrumentation and arranged their own

Used software to prepare their composition

Drafted, composed, edited, and peer reviewed and edited their music

Practiced and performed their compositions

Appendix I

Summary of JCS Choral Curriculum

1. Outcomes
 - a. Desired General Results
 - i. JCS mission statement
 - ii. JCS music department goals
 - iii. Expectations of the government of Ontario
 - b. Specific Results
 - i. Enduring understandings
 - ii. Important knowledge and skills
 - iii. Knowledge to be familiar with
2. Assessment
 - a. Based on outcomes
 - b. Summative assessment
3. Repertoire
 - a. Various – see checklist
4. Analysis
 - a. Various – see checklist
5. Strategies
 - a. From analysis of repertoire
 - b. To an assessment of outcomes

Appendix J

Analysis worksheet for P. Casals' "Nigra Sum"

To complete repertoire analysis, conduct a thorough examination of each of the topics.

- Broad description:
 - Anthem for women's chorus; SSA and piano
 - Sacred work with text from "Song of Songs"
- Label the composition type or genre:
 - Free-verse anthem
- Background information:
 - Contemporary choral music is hard to characterize. Many of the church anthems written are hymn based. The opposite extreme would be the choral music of R. Murray Schafer which does away with traditional notation. The period can be characterized by increased chromaticism, mixed tonalities, and more dissonance than previous eras. "Nigra Sum" is romantic in nature, but with hints of the contemporary.
 - Casals was a Spanish cellist and conductor. He wrote sombre church music. His fondness for the cello is reflective of all his music in its lyricism, and warm use of the voice. The voice often plays the role of the cello, while the piano accompaniment is more quite individualistic. "Nigra Sum" is reflective of his work as a composer.
- Additional choral information:
 - The text is taken loosely from the Song of Songs chapter 1: 4,5, ch 2:10-12.
 - Original text is Latin; the English translation is sung.
 - Mood is one of introspective desire and longing with a resolution at the end.
- Elements of music:
 - The form is a through-composed anthem, ranging from unison to 3-part harmony.
 - Motives are generally rhythmic.
 - Note values range from eighth notes to quadruple-tied half notes; most commonly eighths and quarters.
 - Rhythmic devices include hemiolas and suspensions.
 - Melody has a wide range (from a b to a Gi); has mixed steps and skips. Alto usually provides harmony, needs to come through at m.6-7; m.11-12; m.18; m.37-39; m.60-64; m.80-82.
 - Tonality begins in e; ends in E; moves around a lot during the five minutes.
 - Attention needs to be given to the dissonances at m.4; m.12; m.37; m.45 – 47; m.69; m.73; m.79; m.102.
 - Attention needs to be given to parallel notes at m.1; m.10; m.51 – 60; m.75; m.106.

- Timbre is generally dark due to the voices, with the exception of the last page which turns quite light and ethereal.
 - Texture is primarily homophonic; with the accompaniment having moments of imitation.
 - Texture is varied; movement tends to dry up as the piece goes on; thinnest texture comes near the end. Creates tension and stirring at the beginning and peace on the final chord.
 - Tempo is moderate and flexible.
 - Phrases are generally long and ought to be well rounded.
 - Articulation is generally legato, with the exception of the unbeamed eighth notes in m.53 and 56 which ought to be staccato.
 - Dynamics vary throughout the selection, and ought to be used for dramatic effect. The piece ought to begin and end at a *piano*.
- Additional considerations:
 - Tension and release needs to be dealt with carefully as cadences are not strong. Tension is more effective through handling the suspensions and phrasing. The entire selection releases on the last page with a very long note.
 - Contrast is evident in note length, melody, texture, tempo, dynamics. It has to be dealt with carefully so the piece does not end up being an assorted collection of contrasts.
 - The unity of the composition lies in the phrasing, but also in the piano accompaniment.
- Things to be careful for:
 - tone
 - high notes
 - leaps
- The heart of the music:
 - The soul that longs after the living God finds the peace that passes all understanding through the renewal available in Christ.

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